

Cambridge Pre-U Specimen Papers  
and Mark Schemes

Cambridge  
**Pre-U**

Cambridge International Level 3  
Pre-U Certificate in  
**MUSIC**

For use from 2008 onwards



UNIVERSITY of CAMBRIDGE  
International Examinations



# Specimen Materials

## Music (9800)

Cambridge International Level 3  
Pre-U Certificate in Music (Principal)

For use from 2008 onwards

**QAN 500/3803/5**

### Support

CIE provides comprehensive support for all its qualifications, including the Cambridge Pre-U. There are resources for teachers and candidates written by experts. CIE also endorses a range of materials from other publishers to give a choice of approach. More information on what is available for this particular syllabus can be found at [www.cie.org.uk](http://www.cie.org.uk)

### Syllabus Updates

This booklet of specimen materials is for use from 2008. It is intended for use with the version of the syllabus that will be examined in 2010, 2011 and 2012. The purpose of these materials is to provide Centres with a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

If there are any changes to the syllabus CIE will write to centres to inform them. The syllabus and these specimen materials will also be published annually on the CIE website ([www.cie.org.uk/cambridgepreu](http://www.cie.org.uk/cambridgepreu)). The version of the syllabus on the website should always be considered as the definitive version.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

CANDIDATE  
NAME

CENTRE  
NUMBER

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CANDIDATE  
NUMBER

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**MUSIC**

**9800/11**  
**9800/12**

Papers 11 and 12 Listening, Analysis and Historical Study  
SPECIMEN PAPER

**For Examination from 2010**

**3 hours**

Additional Materials: Individual CD listening facilities with headphones  
Insert

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**READ THESE INSTRUCTIONS FIRST**

The test is in **two** parts, which are to be attempted by **all** candidates.

At the start of the examination, all candidates must be given a copy of the question paper (paper 11) for Sections A and B (1 hour 30 minutes). Candidates may be given a break of up to 20 minutes before being given the question paper (paper 12) for Sections C and D (1 hour 30 minutes).

For Sections A and B, candidates must have individual CD listening facilities with headphones. You will find the scores in the Insert provided.

In Section C, candidates may use an unmarked copy of the score; in the case of *Kind of Blue*, they may use both a recording and an unmarked copy of the score.

**For Examiner's Use**

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This document consists of **8** printed pages and **1** Insert.











**Section B: Instrumental or Vocal Music in the Romantic Period (36 marks)**

Answer **all** the questions on your chosen Topic.

For  
Examiner's  
Use

**Either Topic B1 Instrumental Music: Questions 2–8**

Questions 2–8 are based on the skeleton score of an extract from the 1<sup>st</sup> movement of *Symphony in D minor* by Franck, which was completed in 1888.

2 Complete the 1<sup>st</sup> violin melody line in bars 9–11 (on the highest staff). The rhythm is given above the bars. [5]

3 (a) What performing technique can be heard in the strings from bar 13 onwards?  
..... [1]

(b) Name the instrument playing the melodic line in bar 16.  
..... [1]

(c) There is a timpani roll in bars 11–12. Using the letter 'T', indicate precisely on the score the point at which a timpani roll is next heard in this extract. [1]

4 There are two errors of rhythm or pitch between bars 29 and 41. Indicate these clearly on the skeleton score, showing what you actually hear. [4]

5 Comment on the tonality and harmony between bars 29 and 48. Refer to specific bars/chords in your answer.  
.....  
.....  
.....  
.....  
..... [5]

6 How is the melodic motif of bars 1–2 used elsewhere in the extract?  
.....  
.....  
.....  
..... [5]



**Or Topic B2 Vocal Music: Questions 9–15**

Questions 9–15 are based on the skeleton score of *Am Feierabend* by Schubert, which is from the song cycle *Die Schöne Müllerin*.

**9** Using the letters **A**, **B** and **C**, indicate on the score an occurrence of each of these in the first four bars:

(a) a tonic chord in the first inversion (**A**)

(b) a dominant chord (**B**)

(c) an augmented sixth chord (**C**) [3]

**10** Complete the vocal melody in bars 20–22. The rhythm is given above the bars. [5]

**11** There are two errors of rhythm or pitch between bars 36 and 45 in the vocal line. Indicate these clearly on the skeleton score, showing what you actually hear. [4]

**12** Comment on the role of the piano in this extract and the different piano textures employed. Refer to specific bars/chords in your answer.

.....  
.....  
.....  
.....  
..... [5]

**13** From bar 59 (not printed in the skeleton score), Schubert returns to the words of the first stanza. Comment on the similarities and differences of this passage to bars 1–25, referring to aspects of the music rather than the performance. Mention the vocal line, piano texture, tonality and harmony in your answer.

.....  
.....  
.....  
.....  
.....  
..... [5]





UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**MUSIC**

**9800/12**

Paper 12 Listening, Analysis and Historical Study

**For Examination from 2010**

SPECIMEN PAPER

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

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**READ THESE INSTRUCTIONS FIRST**

In Section C, candidates may use an unmarked copy of the score; in the case of *Kind of Blue*, they may use both a recording and an unmarked copy of the score.

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### Section C (36 marks)

Choose **one** of the following Topics and answer **both** questions.

You may use an **unmarked** copy of the score of any of the Prescribed Works in this Section.

#### Topic C1: English Church Music of the Late Renaissance (c.1530 – c.1610)

##### Prescribed Work: Tallis – *The Lamentations of Jeremiah*

- (a) In the first *Lamentation*, what methods does Tallis use to create variety of texture? In your answer, you should refer to specific points in the score. [18]
- (b) The *Lamentations of Jeremiah* are settings of Latin texts from the Roman Catholic Office for Holy Week. In what ways did the style of music written for the reformed, English liturgy differ from that of music written for the Latin liturgy? In your answer, you should refer to music by at least one other composer you have studied in this Topic. [18]

#### Topic C2: The Origins of Opera (c.1580 – c.1612)

##### Prescribed Work: Monteverdi – *L'Orfeo*

- (a) What evidence is there in Act I of *L'Orfeo* that Monteverdi was concerned with questions of musical structure? In your answer, you may consider **either** the detailed structure of any portion of the Act, **or** the longer structure of the Act as a whole. Illustrate your answer with specific references to the score. [18]
- (b) What were the aims and intentions of the Florentine *Camerata*? To what extent do you believe that these aims were achieved in works by composers associated with the *Camerata*? In your answer, you should refer to at least one specific composer and work you have studied in this Topic. [18]

#### Topic C3: Modernism in Paris (1894 – 1925)

##### Prescribed Work: Stravinsky – *The Rite of Spring*

- (a) In the passage from Fig. 13 to Fig. 22, how is Stravinsky's use of rhythm and ostinati representative of *The Rite of Spring* as a whole? In your answer, you should refer to specific points in the score. [18]
- (b) In what ways would Stravinsky's use of the orchestra have seemed innovative to a listener in 1913? In your answer, you should refer to at least one other work you have studied in this Topic. [18]

**Topic C4: Jazz (1920 – 1960)****Prescribed Work: Miles Davis – *Kind of Blue***

- (a) In *All Blues*, to what extent are the solos influenced by a modal approach to improvisation? In your answer, you should refer to specific points in the transcription of the solos by Miles Davis and **one** other performer. [18]
- (b) In what ways did the development of studio technology influence recorded jazz? In your answer, you should refer to at least **two** different recordings. [18]

**Topic C5: Art Song and Popular Song in Britain and America (1939 – 1970)****Prescribed Works – Samuel Barber: *Knoxville: Summer of 1915*, Op. 24*****Hermit Songs*, Op. 29**

- (a) To what extent are the differences between *Knoxville: Summer of 1915* and the *Hermit Songs* determined by the nature of their texts? In your answer, you should refer to specific technical and musical features from both works. [18]
- (b) From the Second World War until 1970 relatively few serious composers wrote songs, while popular song flourished. What social and musical circumstances may account for this? In your answer, you should refer to music from both the Art Song and Popular Song repertoires. [18]

**Section D (24 marks)**

Answer **one** of the following questions.

The clarity of your arguments and the quality of the language you use will be taken into account in this Section.

- D1** To what extent did the first movement structures of baroque solo concertos survive in those of classical concertos? In your answer, you may refer to any baroque and classical concertos you have studied. [24]
- D2** Consider the view that nineteenth-century song cycles are ‘music dramas in miniature’. What are the essential similarities and differences between the genres of opera and song cycle? [24]
- D3** To what extent did Beethoven’s symphonies influence later composers? [24]
- D4** How have changes in the design of instruments affected the ways in which composers have written for them? In your answer, consider this question in relation to any one wind, brass, string or keyboard instrument, in the period from the eighteenth to the twentieth century. [24]
- D5** What considerations would you need to bear in mind to ensure that your performance of a piece of music from the past was historically aware? Is ‘authenticity’ ever possible? In your answer, you should refer to **at least one** piece of music you have played yourself, and to **at least one** other piece from a different historical period. [24]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**MUSIC**

**9800/11**  
**9800/12**

Papers 11 and 12 Listening, Analysis and Historical Study

**For Examination from 2010**

SPECIMEN MARK SCHEME

**3 hours**

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**MAXIMUM MARK: 120**

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This document consists of **21** printed pages and **1** blank page.



## Paper 11

## Section A: Generic Marking criteria

DESCRIPTORS	MARKS
A thorough and detailed comparison, demonstrating excellent aural perception of interpretative differences informed by a highly-developed understanding of performance practice issues.	21–24
A detailed comparison demonstrating good aural perception of interpretative differences informed by a well-developed understanding of performance practice issues.	16–20
A fairly detailed comparison demonstrating moderately good aural perception of interpretative differences informed by some understanding of performance practice issues.	11–15
Some aural awareness of interpretative differences in an uneven comparison showing a little understanding of performance practice issues.	6–10
A little aural awareness of a few differences showing very limited familiarity with performance practice issues.	1–5
No attempt to compare the recordings.	0

Most answers should notice that:

- Performance 2 is much faster than Performance 1 in the Largo section, and its rhythm more dotted
- Performance 1 is performed on a flute, Performance 2 on a recorder  
and give basic details of the ornamentation

Better-informed and more perceptive answers might add that:

- Performance 1 is at modern concert pitch, 2 at baroque pitch
- the use of harpsichord is much more prominent in 2
- there is a significant *rallentando* at the end of 2, not present in 1, which might be seen to be more “authentic” in this respect  
and give more detailed descriptions of ornamentation and articulation

Answers in the highest bands are likely to explain that:

- repeated sections are contrasted by the use of dynamics in Performance 1, whereas Performance 2, lacking significant dynamic range on the recorder, provides contrast through the use of ornamentation
- the violin in the accompanying string section freely embellishes the accompanimental figures with scalic passages not specified by Vivaldi  
and give very detailed descriptions of ornamentation and articulation

N.B. At the examiners’ standardisation meeting, further exemplification will be supplied through a range of typical examples of actual responses given by candidates. Examiners will be encouraged to reward other relevant responses.

## Section B: Instrumental Music in the Romantic Period


## Topic B1 Instrumental Music




Award marks as follows:

- 5: Entirely correct
- 4: No more than 3 minor errors
- 3: No more than 5 minor errors
- 2: No more than 7 errors
- 1: Approximate melodic shape given
- 0: No attempt at a melody

- 3 (a) Tremolo [1]
- (b) Flute [1]
- (c) Bar 27<sup>3</sup>–28<sup>4</sup> [1]
- 4 1 mark should be awarded for identifying each error and a further mark awarded for showing the correct version. [4]

Bar 30, 1<sup>st</sup>–2<sup>nd</sup> beat. Rhythmic error. Should be: 

Bar 39<sup>4</sup> Melodic error. Should be: 

- 5 Credit relevant points about tonality and harmony.

Relevant points may include (but are not necessarily limited to): Use of D minor from b29 and music is initially diatonic; from b33 the music becomes more chromatic; combinations of ascending and descending version of melodic minor scale/hints of Aeolian mode; Neapolitan harmony in b39; use of suspension in bars 41–42. [5]

- 6 Credit relevant points about the use of the motivic material from bars 1–2 elsewhere in the extract.

At a basic level, answers may relate the use of the motif between the slow and fast sections – the first two bars being the same in each case with new thematic material in the third bar of the fast section.

More informed answers may venture beyond what is visible in the skeleton score and discuss the significance of the motif within a fundamentally contrapuntal texture. The falling second – rising fourth motif becomes a seed for a great deal of the musical material in this extract, for example in bars 3 and 5 where the rhythm is non-dotted. [5]

- 7 Answers should refer to a number of examples from across the passage and also, for a top mark, show some awareness of wider context rather than reproducing a 'shopping list' of orchestral techniques.

Answers may refer to the full symphonic scoring and the use of instruments such as the cor anglais. Developments in orchestration by earlier French composers (especially Berlioz) could be a useful point of reference. Candidates could also refer to Bruckner (who shared some similarities with Franck) or Wagner, whom Franck 'discovered' in the 1870s.

Other points may include: the unison opening at a low tessitura (idea can be traced back to Schubert's Unfinished Symphony), contrast between different instrumental groups (opening), tremolos in the string parts (e.g. bar 13 onwards), exploitation of instrumental range (e.g. flute part in b28), symphonic tutti chords in the Allegro and the very detailed approach to dynamic marking (again might be compared with Berlioz). [6]

- 8 Marks should be awarded using the following scheme:

DESCRIPTORS	MARKS
Answers make detailed comparisons between the extract and the chosen piece; highly relevant similarities/differences are identified with illustrations from musical language and compositional technique. Answers demonstrate a strong sense of wider contextual awareness.	7–8
Answers draw a number of comparisons between the extract and the chosen piece; a range of similarities/differences is identified with illustrations from musical language and compositional technique. Answers may demonstrate a reasonable amount of wider contextual awareness.	5–6
Answers draw some credible comparisons between the extract and the chosen piece. The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.	3–4
Answers may show some knowledge, but fail to compare successfully the chosen piece and the extract. Points are generally weak and irrelevant with no wider contextual awareness.	1–2
No credible stylistic points or comparisons made.	0

Answers may consider the following points, but this list is in no way exhaustive and credit may be given for any relevant musical comparisons:

- use of a slow introduction
- contrasts between slow and fast sections (good candidates may speculate correctly as to what happens beyond the printed extract)
- an 'academic' working-out of thematic material (possible comparisons to Brahms)
- contrapuntal writing
- mediant key relationships
- wide dynamic range
- large scale orchestration
- focus on instrumental timbres (e.g. opening for cellos/basses and extensive tremolo effects – possible comparisons to Berlioz)
- chromatic musical language (possible comparisons to Liszt).



- 12** Credit relevant points about the role of the piano texture in this extract. If there is no substantiation with specific bars or beats, then a maximum of 3 marks is available.

For a top mark, answers should make reference to the three types of piano texture employed in this song.

The primary texture used is the arpeggiated, semiquaver figuration which is established in bar 7. Much of this involves a relatively low tessitura for the pianist, with both hands using the bass clef.

Answers may explore the short, staccato texture of the opening, which reappears in bar 26.

Much of stanza 2 (from bar 36) uses a more legato texture which largely consists of continuous dotted crotchets in the right hand.

Candidates may also comment upon the use of a short piano introduction and a very short piano postlude. [5]

- 13** Credit relevant points about the vocal line, piano texture, tonality and harmony. If no comparisons to first passage are made, then a maximum of 2 marks is available. [5]

Relevant points may include (but are not necessarily limited to):

Vocal line: Identical vocal line to bars 7–15 with a repeat of earlier words. Deviations are then made, with one further repetition of “daß die schöne Müllerin” line. Point of highest tessitura reached in this section.

Piano texture: Initially piano figuration is identical to earlier passage, with RH arpeggios. New figuration idea is introduced later in passage, with continuous quavers in bass. Short piano postlude at end.

Tonality/Harmony: After modulation into D minor at b59, a short passage takes the music back into the home key of A minor. Predominantly diatonic. No foray into tonic major tonality as happened in bar 16. Use of tonic pedal/drone at end of song.

- 14** A good answer may well build upon some of the ideas given in response to Questions 12 and 13 – although a straightforward repeat of earlier material cannot in itself be credited. If there are no detailed references to the text, then a maximum of 3 marks is available.

At a basic level, answers may well refer to the association between the arpeggio figuration and the ‘wheels’ and turning of the ‘mill-stones’ in stanza 1. Answers should also note the calmer, more reflective passage of music which is introduced in stanza 2 at “and there I sit with them in a circle”.

More enterprising answers may examine the use of hyperbole in the poem, comparing the poetic optimism of the first stanza with the self-effacing tone of the second – suggesting how the staccato chord texture helps to evoke this. Schubert’s word setting is predominantly syllabic, but there are slightly more slurred notes in the second stanza – again bringing out the more lyrical quality of the words. Finally, candidates might examine the juxtaposition of major-minor tonality. Major tonality is used in the more reflective passage of the second stanza and also to highlight the words “So that the beautiful miller maid/Would see my true love!” in stanza 1. [6]

15 Marks should be awarded using the following scheme:

DESCRIPTORS	MARKS
Answers make detailed comparisons between the extract and the chosen piece; highly relevant similarities/differences are identified with illustrations from musical language and compositional technique. Answers demonstrate a strong sense of wider contextual awareness.	7–8
Answers draw a number of comparisons between the extract and the chosen piece; a range of similarities/differences is identified with illustrations from musical language and compositional technique. Answers may demonstrate a reasonable amount of wider contextual awareness.	5–6
Answers draw some creditable comparisons between the extract and the chosen piece. The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.	3–4
Answers may show some knowledge, but fail to compare successfully the chosen piece and the extract. Points are generally weak and irrelevant with no wider contextual awareness.	1–2
No creditable stylistic points or comparisons made	0

Answers may consider:

- the use of repeated piano figuration
- a short introduction/piano postlude (perhaps contrasting with Schumann's more highly involved piano postludes)
- a predominantly syllabic approach to word-setting
- a largely diatonic melody
- occasional and colourful uses of chromaticism in the harmony (for example the Neapolitan chord in bar 56)
- the composer repeating elements of the text adapting the structure for musical means.

## Paper 12

## Section C

Candidates must choose **one** of the following Topics and answer **both** Questions. They are permitted to use an **unmarked** copy of the score of any of the Prescribed Works in this Section.

Marks must be awarded according to the following descriptors and mark bands, on the basis of the notes provided after each Question.

## Generic Mark Scheme

DESCRIPTORS	MARKS
Thorough and detailed knowledge of the Topic and Prescribed Work, supported by excellent analytic skills, close familiarity with a wide range of relevant music and an extensive understanding of context. Answers give a clear demonstration of the ability to apply this knowledge and understanding to address the specific question.	<b>16–18</b>
Thorough knowledge of the Topic and Prescribed Work, supported by very good analytic skills, close familiarity with a range of relevant music and a good understanding of context. Answers provide evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>13–15</b>
Good knowledge of the Topic and Prescribed Work, supported by good analytic skills, some familiarity with a range of relevant music, not entirely precise in detail, and a general understanding of context. Answers provide limited evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>10–12</b>
Some knowledge of the Topic and Prescribed Work, supported by moderately good analytic skills, general familiarity with some relevant music and some understanding of context. Answers provide partial evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>7–9</b>
Some superficial knowledge of the Topic and Prescribed Work, partly supported by moderate analytic skills, a familiarity with some music and an incomplete understanding of context. Answers provide limited evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>4–6</b>
A little knowledge of the Topic and Prescribed Work, inconsistently supported by weak analytic skills, an imprecise familiarity with music and a restricted understanding of context. Answers provide a small amount of evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>1–3</b>
No attempt to answer the Question.	<b>0</b>



**Topic C1: English Church Music of the Late Renaissance (c.1530 – c.1610)**  
**Prescribed Work: Tallis – *The Lamentations of Jeremiah***

- (a) In the first *Lamentation*, what methods does Tallis use to create variety of texture? In your answer, you should refer to specific points in the score. [18]**

Candidates are expected to make some or all of the following points:

- Contrast between polyphonic and homophonic sections (e.g. *Incipit Lamentationes*, *Aleph*, *Beth* sections use imitation extensively; intervening sections tend towards greater homophony);
- In homophonic sections, an illusion of imitation is often given by one voice leading and the others following (e.g. *Jerusalem, Jerusalem*, but many other instances throughout the piece);
- Variety in the number of voices employed, ranging from two to five parts at any one time;
- Variety also in the ranges of voices combined in duos/trios/quartets (e.g. *Non est qui consoletur eam*: trio for the three uppermost parts, followed by quartet for the four lowest parts);
- Result of this is a kaleidoscopic series of contrasts in texture;
- In predominantly homophonic passages, an illusion of counterpoint is sometimes given by certain parts having more rapid melodic movement than the prevailing rhythm.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the score.

- (b) Tallis's *Lamentations of Jeremiah* are settings of Latin texts from the Roman Catholic Office for Holy Week. In what ways did the style of music written for the reformed, English liturgy differ from that of music written for the Latin liturgy? In your answer, you should refer to music by at least one other composer you have studied in this Topic. [18]**

Candidates are expected to make some or all of the following points:

- Latin church music in England at the start of the prescribed period and a little before had often been highly complex, intricately polyphonic and in multiple parts;
- A gradual simplification was characteristic of late renaissance music throughout Europe;
- The Latin language lends itself to melismatic word-setting;
- The English reformers (notably Thomas Cranmer) favoured a syllabic approach to the setting of English words, reflecting a more general desire that music should not obscure the text;
- Much Latin (Catholic) church music after the break with Rome was composed for performance in the small, private chapels of the recusant nobility, rather than in public in large churches; consequently the issues of clarity of text were not so significant and polyphony – albeit of a relatively simple kind – is often the norm (e.g. in the *Masses* or *Gradualia* of Byrd);
- Some Latin works, mainly composed during the reign of Queen Mary, returned to the large-scale manner of earlier years; this is reflected also in Tallis's *Spem in alium* (which, however, probably dates from the reign of Queen Elizabeth);
- Many English anthems are written in a simple, 4-part texture with minimal imitation, following the manner of, e.g., Tallis's *If ye love me*;

- However, some English church music was of great complexity (e.g. the *Great Service of Byrd*);
- During the reign of Queen Elizabeth, many of the most obvious contrasts between Latin and English church music became less distinct.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to music, possibly by Tallis, but by at least one other composer.

**Topic C2: The Origins of Opera (c.1580 – c.1612)**  
**Prescribed Work: Monteverdi – *L'Orfeo***

- (a) What evidence is there in Act I of *L'Orfeo* that Monteverdi was concerned with questions of musical structure? In your answer, you may consider *either* the detailed structure of any portion of the Act, *or* the longer structure of the Act as a whole. Illustrate your answer with specific references to the score. [18]**

Candidates are expected to make some or all of the following points:

- Many indications throughout *L'Orfeo* that Monteverdi (whether consciously or sub-consciously) thought carefully about the structure of the music;
- Act I provides the most consistent examples of symmetrical structure;
- The placing of monodies, choruses and ritornellos and the sequence of key centres are the essential guides to understanding the structure;
- The first symmetrical span runs from the opening monody (*In questo lieto e fortunato giorno*) to the monody for *Pastore 3* (*Ma se'il nostro gioir dal ciel deriva*);
- Overlapping with this is a symmetrical arrangement of key centres running from the first chorus (*Vieni Imeneo*) to the same monody for *Pastore 3*;
- Another symmetrical span runs from the ritornello following this monody to the duet (*E dopo l'aspro gel del verno ignudo*) at the end of the Act;
- There is a number of small inconsistencies which mean that the symmetry is seldom perfect (possible evidence that this feature of the music may have been more sub-conscious than conscious);
- Some individual sections are cast in very clear forms (e.g. the opening monody has a tripartite structure, with a definite recapitulation).

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the score.

- (b) What were the aims and intentions of the Florentine *Camerata*? To what extent do you believe that these aims were achieved in works by composers associated with the *Camerata*? In your answer, you should refer to at least one specific composer and work you have studied in this Topic. [18]

Candidates are expected to make some or all of the following points:

- The *Camerata* was a loose group of noblemen, theorists, singers and composers who shared an interest in ancient Greek drama;
- Their polemical writings represent a reaction against some of the most significant theories of renaissance music, particularly those of Giosefe Zarlino;
- They set out new theories of setting poetry to music, favouring instrumentally accompanied solo voices over unaccompanied vocal groups and objecting strongly to the use of imitative polyphony;
- Their theories about ancient Greek tragedy led them to the conclusion that dramas had been sung to music of a declamatory kind;
- The earliest musical dramas by composers associated with the *Camerata* represented an attempt to demonstrate how they believed such dramas had been performed; however, they arrived at this point after experimenting with quasi-dramatic tableaux in the *Intermedi* of 1589;
- The continuous musical dramas of works such as *Dafne*, *Euridice* and the *Rappresentatione*, while retaining much of the didactic purpose of the earlier writings, represented a strikingly innovative move away from madrigal comedies (e.g. Vecchi's *L'Amfiparnasso*) or *Intermedi* and amounted virtually to the invention of a new art form which later came to be know as Opera;
- However, it was through the musical dramas of Monteverdi (which adopted and transformed the manner of *Camerata* dramas by ignoring their original didactic intentions) that this new form finally became established.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate references to music by composers such as Peri, Caccini, Cavalieri and/or Monteverdi. They should not rely unduly on examples from Monteverdi's *Orfeo*. Conclusions as to whether or not the *Camerata* composers achieved their aims should be assessed flexibly, since a range of possible conclusions is legitimate.

**Topic C3: Modernism in Paris (1894 – 1925)****Prescribed Work: Stravinsky – *The Rite of Spring***

- (a) In the passage from Fig. 13 to Fig. 22, how is Stravinsky's use of rhythm and ostinati representative of *The Rite of Spring* as a whole? In your answer, you should refer to specific points in the score. [18]

Candidates are expected to make some or all of the following points:

- This section consists of the first part of *The Augurs of Spring: Dances of the Young Girls*, a seminal passage in the score and the first to be composed;
- In contrast to many other passages, it is in a uniform 2/4 time throughout;
- However the repeated 'stamping' chords have strong accents (underlined by the addition of 8 horns) at irregular intervals, creating an illusion of more complex metre;
- The placing of the accented chords is not random but follows a definite pattern;
- This pattern amounts to a kind of rhythmic theme that reappears in various guises in the music that follows;
- Several other passages of irregular rhythm in the work are structured with comparable care (e.g. the *Sacrificial Dance*);
- In the sense that the character and shape of this passage derive primarily from its rhythmical organisation, it is entirely typical of Stravinsky's methods in the work as a whole;
- The chord at fig. 13 is heralded by an ostinato made up of its four highest notes; this ostinato reappears at fig. 14 and at various other points;
- The restricted range of this ostinato is typical of the melodic organisation of the work, with many themes derived from, or similar to, folk song;
- Ostinato patterns, both melodic and rhythmic, are to be found throughout the work, with many passages made up of several simultaneous ostinatos.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the score.

- (b) In what ways would Stravinsky's use of the orchestra have seemed innovative to a listener in 1913? In your answer, you should refer to at least one other work you have studied in this Topic. [18]

Candidates are expected to make some or all of the following points:

- This was the largest orchestra Stravinsky ever used;
- It is often used in an almost percussive manner, to underline the predominant role of rhythm in the work (and early critics described it as being a very 'loud' piece of music);
- However, this impression is not altogether fair, since there are extended passages of quiet music;
- There are prominent parts for all sections of the orchestra and for all instruments within each section;
- The virtuosity that it requires of all players gives it something of the quality of a concerto for orchestra;
- The orchestration often underlines the dissonance of the harmony and the barbaric character of the work;
- These characteristics are in marked contrast to the equally innovative but much gentler style of orchestration to be found in contemporary works by Debussy (e.g. *Jeux*) or Ravel (e.g. *Daphnis et Chloé*), or even in earlier works by Stravinsky (e.g. *The Firebird* or *Petrushka*);
- Ballet audiences were accustomed to a core repertoire consisting of predominantly romantic works, which made the initial impact of *The Rite of Spring* all the more shocking.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the score, and to one or more other works for purposes of comparison and contrast.

**Topic C4: Jazz (1920 – 1960)****Prescribed Work: Miles Davis – *Kind of Blue***

- (a) In *All Blues*, to what extent are the solos influenced by a modal approach to improvisation? In your answer, you should refer to specific points in the transcription of the solos by Miles Davis and *one* other performer. [18]

Candidates are expected to make some or all of the following points:

- Traditional jazz solos had been based around chord changes;
- The publication of George Russell's *Lydian Chromatic Concept of Tonal Organization* in 1953 suggested a system of improvisation using modal scales, rather than chords;
- Miles Davis experimented with this in the recording *Milestones*;
- *Kind of Blue* was the first album to use the modal jazz technique altogether;
- Miles Davis's solo is based around the mixolydian mode;
- The solos by Julian Adderley and John Coltrane utilise the modal approach but with a much heavier influence of the more familiar Be-bop style.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the album and the transcription.

- (b) In what ways did the development of studio technology influence recorded jazz? In your answer, you should refer to at least *two* different recordings. [18]

Candidates are expected to make some or all of the following points:

- Early jazz was recorded using just one microphone. Balance was achieved by moving players closer/further away;
- Early microphones were not able to effectively record the drum kit, so percussion is not a big feature of early jazz recordings;
- Early tracks had to fit into a 3 minute format; solos were therefore usually limited to one chorus per player, and the music was fast;
- Longer recording times later in the period allowed for much more extensive improvisation, and also slower music could be recorded;
- Tracks could be balanced in the studio. This led to some fascinating effects, e.g. the use of alto flutes carefully balanced against trombones in Miles Davis's *Porgy and Bess* album;
- Fade-out endings became an option;
- The development of stereo recording allowed for the natural placement or artificial manipulation of instruments within the stereo image;
- Some candidates may note that recorded jazz was not necessarily a reflection of live jazz, particularly in the earlier part of the century when recording technology was more limited.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to appropriate recordings.

**Topic C5: Art Song and Popular Song in Britain and America (1939 – 1970)**  
**Prescribed Works – Samuel Barber: *Knoxville: Summer of 1915*, Op. 24**  
***Hermit Songs*, Op. 29**

- (a) To what extent are the differences between *Knoxville: Summer of 1915* and the *Hermit Songs* determined by the nature of their texts? In your answer, you should refer to specific technical and musical features from both works. [30]

Candidates are expected to make some or all of the following points:

- *Knoxville* is a setting of a relatively long piece of prose written by a single author (James Agee);
- It is set as a single, continuous movement which falls into sections which follow the structure and meaning of the text;
- The voice part is designed to imitate the rhythms and inflections of careful speech and the melodic style is at times almost improvisatory;
- There are many changes of time signature to allow for accurate representation of the verbal rhythm; duplet and triplet groupings are used frequently for the same purpose;
- Continuity of mood is provided by the orchestral accompaniment and the orchestra has primary responsibility for introducing and developing the musical themes;
- Continuity is more significant than contrast, even though the sections are sometimes quite strongly contrasting;
- The *Hermit Songs* are settings of relatively short medieval poems in English translations;
- The poems deal with several different subjects and were written at different times by monastic scribes. The link between them is their common origin, and this allows Barber to make them into a song cycle;
- There are ten separate songs in the cycle, varying in length and complexity according to the nature of the poems;
- There are no time signatures, and the metre is constantly changing (and often irregular) to allow for accurate representation of the verbal rhythm;
- Contrast between the songs is more significant than continuity, even though some thematic material appears in more than one song.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the score of both works.

- (b) From the Second World War until 1970 relatively few serious British composers wrote songs, while popular song flourished. What social and musical circumstances may account for this? In your answer, you should refer to music from both the Art Song and Popular Song repertoires. [30]**

Candidates are expected to make some or all of the following points:

- Until the early twentieth century, in the days before radio and television, songs were often sung in the home; amateur music-making formed a large part of domestic entertainment. This applied to both serious and popular songs;
- Rapid advances in technology in the middle of the century gave more and more people access to entertainment through the gramophone, radio and television. The need for people to entertain themselves diminished as a result;
- The song recital began a gradual decline at much the same time;
- Serious vocal music increasingly tended to be centred on opera rather than on song
- Modernist compositional techniques, often characterised by angular melodic lines and dissonant harmony, pose greater problems for singers than for instrumentalists;
- Audiences were often suspicious of music they could not readily understand or relate to. Twentieth-century serious music came to be viewed, rightly or wrongly, as elitist;
- Popular songs, by contrast, used tonal harmonies, catchy rhythms and instantly recognisable melodies;
- Marketing tools such as the Hit Parade or Top Twenty encouraged listeners to engage with the latest fashions and trends in popular music.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to music of both kinds.



**Section D**

Candidates must answer **one** of the following Questions. The clarity of their arguments and the quality of the language they use will be taken into account in this Section.

Marks must be awarded according to the following descriptors and mark bands, on the basis of the notes provided after each Question.

**Generic Mark Scheme**

<b>DESCRIPTORS</b>	<b>MARKS</b>
A thorough and detailed knowledge and understanding of a wide range of relevant repertoire, with a well-developed sense of historical perspective and extensive ability to make connections, successfully applied in direct answer to the specific question and well supported by appropriate references to music. Clear and coherent arguments, expressed in language of high quality.	<b>21–24</b>
A thorough knowledge and understanding of a range of relevant repertoire, with a sense of historical perspective and an ability to make connections, successfully applied in answer to the specific question and supported by appropriate references to music. Clear and mainly coherent arguments, expressed in language of a good quality.	<b>17–20</b>
Good knowledge and understanding of repertoire, with some sense of historical perspective and some ability to make connections, applied with moderate success in answer to the question and supported by some references to music. Moderately clear arguments, expressed in language of a reasonable quality.	<b>13–16</b>
Some knowledge and understanding of repertoire with glimpses of a sense of historical perspective and a sensible attempt to make connections, applied with partial success in answer to the question and supported by a few references to music. Somewhat confused arguments, expressed in language of a moderate quality.	<b>9–12</b>
A restricted knowledge and understanding of repertoire with a small sense of historical perspective and some attempt to make connections, applied with partial reference to the question and supported by examples of questionable relevance. Confused arguments, expressed in language of a poor quality.	<b>5–8</b>
A little knowledge and understanding of repertoire with a weak sense of historical perspective and little attempt to make connections, applied with sporadic reference to the question and supported by few examples. Little attempt to link points into an argument, weakly expressed in language of a poor quality.	<b>1–4</b>
No attempt to answer the question.	<b>0</b>

**D1 To what extent did the first movement structures of baroque solo concertos survive in those of classical concertos? In your answer, you may refer to any baroque and classical concertos you have studied. [24]**

Candidates are expected to make some or all of the following points:

- The conventional view of baroque and classical first movement structures suggests that they are very different, with a rondo-like Ritornello form the norm in baroque concertos and a version of Sonata Form in classical ones;
- However, Sonata Form (while a useful way of understanding movements from classical symphonies) is not necessarily the most appropriate model for the concerto;
- Baroque and Classical composers were not conscious of belonging to style periods with those names: they conceived their music in formal structures that were governed by the conventions of their time and which were constantly subject to variation according to the ingenuity of the individual composer;
- There was no defined moment when music ceased to be baroque and became classical; the style of the music and the structures in which it was composed evolved gradually in response to changing taste;
- In baroque Ritornello form, it became common for the opening ritornello to reappear in the dominant key toward the middle of a movement, and to return to the tonic key at the end;
- This produced the tonic/dominant focus of Sonata Form, as well as providing a clear sense of recapitulation when the ritornello returned to the tonic;
- The so-called First Exposition in a classical concerto has the same effect as the opening ritornello in a baroque concerto; similarly, the classical Codetta typically recalls the music of the First Exposition (functioning in the same way as a mid-point statement of the ritornello), and the Coda is frequently based on the last paragraph of the First Exposition;
- The first entry of the soloist in the so-called Second Exposition of a classical concerto is exactly equivalent to the first episode in a baroque concerto; in both types of movement the soloist introduces new material or elaborates on the opening orchestral statement;
- However, the classical tendency to define the move to the subsidiary tonality by the use of a new theme (the Second Subject) is not a normal feature of baroque Ritornello form movements;
- In the baroque structure, development of themes and motifs usually takes place in solo episodes rather than in a more precisely defined Development section;
- In summary, the most significant connections between the classical form and its baroque predecessor are (i) the ritornello-like function of the First Exposition, the Codetta and the Coda, (ii) the tonal structure, (iii) the equivalence between the classical Second Exposition and the baroque First episode.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to music from both periods.

**D2 Consider the view that nineteenth-century song cycles are ‘music dramas in miniature’. What are the essential similarities and differences between the genres of opera and song cycle? [24]**

Candidates are expected to make some or all of the following points:

- Opera consists of a drama, set to music, sung and acted in costume, with stage settings and instrumental (normally orchestral) accompaniment;
- Song cycle consists of a series of settings of poetry, linked by a common theme and presented by a single singer, without staged action and normally with piano accompaniment;
- Although there are isolated earlier examples, the song cycle is most typically a product of the nineteenth century; opera, by contrast, has a much longer history;
- The subject matter of song cycles often deals with subjects such as love, death, longing, jealousy or Nature; the sequence of poetry often tells a story, and/or explores the psychological state of a main protagonist;
- The same (or very similar) themes are found in operas of the period;
- Many nineteenth-century operas are structured as ‘Number’ operas, with self-contained arias (i.e. songs with orchestral accompaniment) separated by linking recitatives (a structure which is closely similar to the Opera Seria of the baroque period);
- The sequence of arias is comparable to the sequence of songs in a song cycle;
- The aspects of drama which are conveyed in an opera through acting and stage setting must be subsumed, in a song cycle, into the methods by which the solo singer delivers the music (i.e. through vocal techniques, especially variety of tone production, facial expression, etc.);
- In a song cycle, many aspects of the subject matter are conveyed by suggestion, whereas in an opera they are substantially more explicit;
- Song cycle is a far more intimate genre than opera, so needs to achieve its purpose by very different means;
- In both genres the accompaniment can be as significant as the singers’ part in conveying the meaning of the text;
- Song cycles with orchestral accompaniment (e.g. Berlioz’s *Les Nuits d’été* or Mahler’s *Kindertotenlieder*) tend to emphasise the close relationship of the two genres.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to music from both genres.

**D3 To what extent did Beethoven's symphonies influence later composers?****[24]**

Candidates are expected to make some or all of the following points:

- Many composers in the later nineteenth century looked back to Beethoven as their guide in composing symphonies;
- This was sometimes an inhibiting factor (e.g. Brahms);
- Beethoven's expansion of formal structures was continued in the work of later nineteenth-century symphonists (e.g. Brahms, Bruckner);
- Some works were consciously based on individual symphonies by Beethoven (e.g. Berlioz's *Symphonie fantastique* was based on the *Pastoral Symphony*, and Mendelssohn's *Lobgesang* on the *Ninth*);
- The pictorial elements in the *Pastoral Symphony* gave rise to a succession of programmatic works with subjects alluding to Nature (itself a significant ingredient in the Romantic movement);
- The use of voices in the *Ninth Symphony* set a precedent for later choral and orchestral works and ultimately made possible the Music Dramas of Wagner and the symphonies of Mahler;
- The serious manner of Beethoven's symphonies is reflected in the later nineteenth-century view of the symphony as a vehicle for a composer's most significant statements (a view which continued into the twentieth century).

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to music.

**D4 How have changes in the design of instruments affected the ways in which composers have written for them? In your answer, consider this question in relation to any *one* wind, brass, string or keyboard instrument, in the period from the eighteenth to the twentieth century.**

**[24]**

Candidates are expected to make some or all of the following points:

- Changes in the design of instruments have usually involved (a) extending the range, (b) increasing the volume of sound produced, (c) improving the reliability of the mechanism, (d) facilitating more convenient playing, especially of rapid or technically difficult music;
- All these considerations are specific to the instrument concerned, and some may be more significant than others in individual cases;
- In some cases new technology has solved problems inherent in the original design of instruments (e.g. avoidance of *Bebung* on the piano through the development of escapement actions, or allowing brass instruments to be fully chromatic throughout their compass through the invention of valve systems);
- Composers have sometimes been quick to take advantage of such developments and to write music that assumes the availability of new designs;
- In some cases composers have been reluctant to adopt new instruments and have continued to write parts that are entirely feasible on an instrument with an obsolete design.
- In a small number of cases, composers have written music that was unplayable on the instruments of their time, forcing instrument makers to respond by improvements in design.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to music and to the instrument they have chosen. The emphasis should be on the music: a comprehensive description of instrument design is not the central point of this Question.

**D5 What considerations would you need to bear in mind to ensure that your performance of a piece of music from the past was historically aware? Is 'authenticity' ever possible? In your answer, you should refer to *at least one* piece of music you have played yourself, and to *at least one* other piece from a different historical period. [24]**

Candidates are expected to make some or all of the following points:

- Historical awareness involves every aspect of the performing process;
- It affects the choice of edition of the music: the use of scholarly, Urtext editions that are based on up-to-date understanding of the available historic documents relating to the piece (MSS, early printed editions, etc.) and free from undue editorial interference with the text;
- It requires a knowledge of how tempo, dynamics, vibrato, etc. were understood in the historical period to which the music belongs;
- It demands an understanding of historical performance practice, especially in styles where, e.g., rhythmic alteration was expected, or where the texture was intended to be filled out, or where ornamentation was left to the performer's discretion;
- It can involve decisions about the choice of instrument (e.g. harpsichord or piano, flute or recorder, etc.), or about the size of ensemble to be used;
- Even when there is no alternative to performing on an instrument that the composer did not intend (e.g. Bach on the piano), it is possible to bring an historical awareness to other aspects of the performance;
- The same applies if the performer has to use a modern instrument rather than its historic equivalent or a faithful replica;
- However careful a performer is about these issues, it is impossible to recreate the social context in which the music was originally performed, and impossible for either the performer or the audience to ignore their awareness of later music;
- All attempts to recreate the original sound of the music are ultimately based on assumptions, in the absence of recordings that preserve the actual sound made by the original performer;
- Thus 'authenticity' is an elusive concept and never fully achievable.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to appropriate music.





UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**MUSIC**

**9800/11**

Paper 11 Listening

**For Examination from 2010**

SPECIMEN INSERT

**1 hour 30 minutes**

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UNIVERSITY *of* CAMBRIDGE  
International Examinations

## Flute Concerto, RV 439

VIVALDI

**Largo**

Flute

Strings

6

12

15

19



24

29 **Allegro**

32

35

38

42

Musical score for measures 42-45. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat). Measure 42 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measures 43-45 continue the melodic and accompanimental patterns.

46

Musical score for measures 46-48. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 46 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measures 47-48 continue the melodic and accompanimental patterns.

49

Musical score for measures 49-51. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 49 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measures 50-51 continue the melodic and accompanimental patterns.

52

Musical score for measures 52-54. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 52 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measures 53-54 continue the melodic and accompanimental patterns.

55

Musical score for measures 55-58. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 55 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measures 56-58 continue the melodic and accompanimental patterns.

59

Musical score for measures 59-61. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 59 features a complex melodic line in the treble staff with many sixteenth notes and a bass line with eighth notes. Measure 60 continues this pattern. Measure 61 concludes with a whole note chord in the treble and a half note in the bass.

62

Musical score for measures 62-64. The system consists of three staves. Measure 62 has a melodic phrase in the treble staff with a slur and a flat, and a bass line with eighth notes. Measure 63 continues the melodic phrase. Measure 64 features a more active bass line with eighth notes and a treble staff with a melodic line.

65

Musical score for measures 65-67. The system consists of three staves. Measure 65 has a melodic phrase in the treble staff with a slur and a flat, and a bass line with eighth notes. Measure 66 continues the melodic phrase. Measure 67 features a more active bass line with eighth notes and a treble staff with a melodic line.

68

Musical score for measures 68-70. The system consists of three staves. Measure 68 has a melodic phrase in the treble staff with a slur and a flat, and a bass line with eighth notes. Measure 69 continues the melodic phrase. Measure 70 features a more active bass line with eighth notes and a treble staff with a melodic line.

71

Musical score for measures 71-73. The system consists of three staves. Measure 71 has a melodic phrase in the treble staff with a slur and a flat, and a bass line with eighth notes. Measure 72 continues the melodic phrase. Measure 73 features a more active bass line with eighth notes and a treble staff with a melodic line.

74

Musical score for measures 74-76. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat). Measure 74 shows a treble staff with a whole rest and a bass staff with a steady eighth-note accompaniment. Measure 75 features a treble staff with a whole rest and a bass staff with a steady eighth-note accompaniment. Measure 76 has a treble staff with a melodic line of eighth notes and a bass staff with a steady eighth-note accompaniment.

77

Musical score for measures 77-80. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 77 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 78 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 79 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 80 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment.

81

Musical score for measures 81-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 81 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 82 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 83 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 84 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment.

85

Musical score for measures 85-87. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 85 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 86 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 87 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment.

88

Musical score for measures 88-90. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 88 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 89 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 90 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment, ending with a double bar line.

# Symphony in D minor

Lento

FRANCK

Musical score for measures 1-8. The score is in D minor, 3/4 time, and Lento. It features three staves: Violin I (vn I), Oboe/Clarinet (ob/cl), and Viola/Vcello/Contrabass (vla/vc/cb). Measure 5 is marked with a box containing the number 5. Dynamics include piano (p) and pianissimo (pp).

Musical score for measure 10, showing a sequence of eighth notes in the bass clef.

Musical score for measures 9-11. The top staff shows the complete first violin melody. The middle staff is marked with a box containing the text "Complete 1st violin melody in bars 9-11". The bottom staff includes a box with "+ timpani.....". Dynamics include forte (f) and pianissimo (pp). A crescendo (cresc.) is indicated in the bottom staff.

Musical score for measures 14-16. The top staff features a clarinet (cl) and violin I (vn I) part. The bottom staff features a viola/vcello/contrabass (vc/cb) part. Dynamics include piano (p).

Musical score for measures 20-25. The top staff features a flute/Oboe (fl/ob) part. The middle staff features a Clarinet in F/G (cl/fg) and Cor Anglais (cor) part. The bottom staff features a Viola/Vcello/Contrabass (vc/cb) and Trombone (tb) part. Dynamics include piano (p) and mezzo-forte (mf). A crescendo (cresc.) is indicated in the bottom staff.

## Allegro non troppo

30

Find two errors of rhythm or pitch between bars 29-41 strings unis.

ff

35

sempre ff

40

vn 1

ob

fl/ob

mf < sf > < sf > p

p

45

tutti

ff

f fg

pp

ff

f

p

vc

f

p

Allegro Assai

## Am Feierabend

SCHUBERT

Voice

Piano

*f*

Indicate the position of the three chords in bars 1-4

5

Hätt' ich tau - send Ar - me zu

*p*

9

rüh - ren! Könn't' ich brau - send die Rä - der füh - ren! Könn't' ich we - hen durch al - le

13

Hai - ne! Könn't' ich dre - hen al - le Stei - ne! Daß die schö - ne

17 Complete the vocal melody in bars 20-22

Mül - le - rin merk - te mei - nen treu - en Sinn,

21

25

Ach, wie ist mein Arm\_ so schwach! was\_ ich

29

he - be, was\_ ich tra - ge, was ich schnei - de, was\_ ich schla - ge, je - der



33

Knap - pe tut mir's nach, je - der Knap - pe tut mir's nach.

37

Und da sitz ich in\_\_\_ der gro - ßen Run - de,

Find two errors of rhythm or pitch between bars 36-45

41

in der stil - len küh\_\_\_ len Fei - er stun - de,

45

und der Meis - ter spricht zu al - len eu - er Werk hat mir ge -

49

fal - len, eu - er Werk hat mir ge - fal - len; und das lie - be Mäd - chen

53

sagt al - len ei - ne gu - te Nacht,

57

al - len ei - ne gu - te Nacht.

[Extract Continues]

*Am Feierabend (When the day's work is done)*

Hätt' ich tausend  
Arme zu rühren!  
Könn't ich brausend  
Die Räder führen!  
Könn't ich wehen  
Durch alle Haine!  
Könn't ich drehen  
Alle Steine!  
Daß die schöne Müllerin  
Merkte meinen treuen Sinn!

Ach, wie ist mein Arm so schwach!  
Was ich hebe, was ich trage,  
Was ich schneide, was ich schlage,  
Jeder Knappe tut es [mir's] nach.  
Und da sitz' ich in der großen Runde,  
Zu der stillen kühlen Feierstunde,  
Und der Meister spricht [sagt] zu allen:  
'Euer Werk hat mir gefallen';  
Und das liebe Mädchen sagt  
Allen eine gute Nacht.

If only I had a thousand  
Arms to wield!  
If only I could drive  
The rushing wheels!  
If only I could blow  
Through all the woods,  
If only I could turn  
All the mill-stones  
So that the beautiful miller maid  
Would see my true love!

Oh, how weak my arms are!  
What I can lift, what I can carry,  
What I can cut, what I can hammer,  
Any apprentice can do too.  
And there I sit with them in a circle,  
In the quiet, cool leisure hour.  
And the master says to us all:  
'I am pleased with your work.'  
And the dear maiden  
Bids us all goodnight.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**MUSIC**

**9800/02**

Paper 2 Extended Performing (Improvising)

**For Examination from 2010**

SPECIMEN PAPER

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This document consists of **2** printed pages.



## Test 1



## Test 2



## Test 3

G G<sup>7</sup> C<sup>6</sup> D Em Am<sup>7</sup> D D<sup>7</sup>

## Test 4



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**MUSIC**

**9800/03**

Paper 3 Section A: Stylistic Exercises Examination

**For Examination from 2010**

SPECIMEN PAPER

**2 hours**

Additional Materials:      Keyboard  
   Manuscript paper

**READ THESE INSTRUCTIONS FIRST**

You may use a keyboard in this examination.

After candidates have completed this examination, Invigilators should attach candidates' work in Sections B and C of this component and send them all together to the Examiner.

For Examiner's Use	
Section A	
Section B	
Section C	
Total	

This document consists of **10** printed pages and **2** blank pages.



You should complete **one** exercise in one of the genres you have studied. Your answers should be completed in this booklet, but you may use manuscript paper for rough working.

**1** Chorale harmonisations in the style of J S Bach (p 3)

Complete the alto, tenor and bass parts.

**2** String Quartets in the Classical style (pp 4–5)

Complete the second violin, viola and cello parts.

**3** Two-part Baroque counterpoint (p 6)

Complete the violin part, in accordance with the figured bass.

**4** Keyboard accompaniments in early Romantic style (pp 8–9)

Complete the piano part.

**5** Music in Jazz, Popular and Show styles (1920–1950) (pp 10–11)

Complete the bass line and chord symbols in bars 1–26. In bars 27–32, complete the bass line and melody in accordance with the given chord symbols.

1 Chorale harmonisations in the style of J.S. Bach.

For  
Examiner's  
Use

BACH

4

7

10

2 String Quartets in the Classical style.

For  
Examiner's  
Use

**Menuetto: Allegretto** HAYDN

Violin 1 *f* *sf*

Violin 2 *f*

Viola *f*

Cello *f*

5

9 *tr*



13

Musical score for measures 13-16. The score is written for four staves: Treble clef (top), Treble clef (second), Alto clef (third), and Bass clef (bottom). The key signature is one sharp (F#). Measure 13 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 14 contains a half note G4 with a slur over it, followed by a quarter note A4. Measure 15 contains a quarter note B4 with a slur over it, followed by a quarter note C5. Measure 16 contains a quarter note D5 with a slur over it, followed by a quarter note E5.

17

Musical score for measures 17-20. The score is written for four staves: Treble clef (top), Treble clef (second), Alto clef (third), and Bass clef (bottom). The key signature is one sharp (F#). Measure 17 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 18 contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 19 contains a quarter note G5 with a trill (tr) above it, followed by a quarter note F#5. Measure 20 contains a quarter note E5, a quarter note D5, and a quarter rest.

3 Two-part Baroque counterpoint.

For  
Examiner's  
Use

Polonaise BACH

Keyboard

5

9

13

17

21

Detailed description: This is a musical score for a two-part Baroque counterpoint exercise. It consists of six systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is titled 'Polonaise' and is by J.S. Bach. The score is divided into measures, with measure numbers 5, 9, 13, 17, and 21 indicated at the start of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the sixth system.

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**Turn over for Exercise 4**

## 4 Keyboard accompaniments in early Romantic style.

For  
Examiner's  
Use

**Mässig (Moderato)** SCHUBERT

Voice

Piano

*p*

3

Du hol - de Kunst, in wie - vel grau - en -

*pp*

6

Stun - den wo mich des Le - bens wil - der

9

Kreis um - strickt, hast du mein

12

Herz — zu — war - mer Lieb ent zun - den, hast

15 *cresc.*

mich in ei - ne — beß - re Welt ent - rückt, in ei - ne

*p*

18

beß - re Welt ent - rückt!

5 Music in Jazz, Popular and Show styles (1920–1950).

For  
Examiner's  
Use

GERSHWIN

Melody

Bass

5

9

13

17

21

25

A<sup>b</sup>ma<sup>7</sup> Am<sup>11</sup> D<sup>+7</sup>

29

Gm<sup>7</sup> C<sup>7</sup>(b9) Fm<sup>11</sup> B<sup>b</sup>(b9) E<sup>b</sup> E<sup>b</sup>

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Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**MUSIC**

**9800/03**

Paper 3 Section C: Commissioned Composition

**For Examination from 2010**

SPECIMEN PRE-RELEASED MATERIAL

**To be given to candidates on receipt by the Centre**

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These Commissions are available to Centres and candidates from the beginning of the two-year course, i.e. in September 2008 for the June 2010 examination.

The completed work must be submitted to CIE together with the coursework for Section B, with the answer script for the Section A examination.

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This document consists of **3** printed pages and **1** blank page.



### Section C: Commissioned Composition (30 marks)

Choose **one** of the following Commissions and compose a piece in accordance with the given instructions.

- 1 Compose a setting of the following poem for solo voice with accompaniment for piano, guitar or an ensemble of not more than four instruments:

The trees are coming into leaf  
Like something almost being said;  
The recent buds relax and spread,  
Their greenness is a kind of grief.

Is it that they are born again  
And we grow old? No, they die too.  
Their yearly trick of looking new  
Is written down in rings of grain.

Yet still the unresting castles thresh  
In fullgrown thickness every May.  
Last year is dead, they seem to say,  
Begin afresh, afresh, afresh.

Philip Larkin (1922–1985)

- 2 Compose a song for one solo singer with accompaniment for piano, guitar or pop, rock or jazz group, to the following lyrics:

I thought I wanted it this way  
I thought I really meant the words that I said  
I had so many reasons in my head  
But all I really needed was a little time and space  
That was just a phase

*[Chorus]*

Now it's an empty room  
Without you, without you  
It's an empty room to come home, to come home to  
It's an empty room without you, without you  
And this empty room  
Just isn't home, it isn't home without you

Well I guess I'm out of sorts  
Yeah, I must have been completely out of my head  
Cause I feel like I'm a stranger in my own bed  
And all the walls and ornaments they seem to offend me  
Won't you forgive me

*[Repeat chorus]*

I thought I wanted it this way  
I thought I really meant the words that I said  
I had so many reasons in my head  
But all I really needed was a little time and space  
But that was just a phase

*[Repeat chorus]*

3 Compose a piece for any instrumental ensemble of your choice, entitled **either** *Midday and Midnight* **or** *Disaster and Triumph*. Your piece should be based on two contrasting themes and should be in three linked sections (fast–slow–fast **or** slow–fast–slow), with the final section drawing on material from both the first and second.

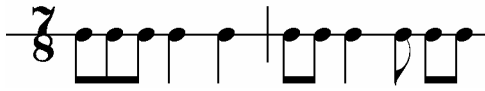
4 Compose a piece based on either or both of the following cells:

(a) the pitches:



(you may change the octave of any note or notes in this cell)

(b) the rhythm:



Your piece may be composed for

- any solo instrument or ensemble of your choice
- any combination of synthesised sounds
- any combination of synthesised sounds with sounds produced from acoustic instruments.

You may use the given cells in any way you wish, and you may add further ideas of your own to those specified. You should note, however, that at least one of the given cells **must** be used in the primary materials of your piece.

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Commission 1

Philip Larkin: *The Trees* from *High Windows*, © Philip Larkin (Faber and Faber)

Commission 2

Adapted from:

Bardot: *Empty Room*

Lyrics found on [www.azlyrics.com](http://www.azlyrics.com)

[www.azlyric.com/lyrics/bardot/emptyroom.html](http://www.azlyric.com/lyrics/bardot/emptyroom.html)



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
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Principal Subject

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**MUSIC**

**9800/02**  
**9800/03**

Paper 2 Performing  
Paper 3 Composing

**For Examination from 2010**

SPECIMEN ASSESSMENT CRITERIA

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**MAXIMUM MARK: 90**

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This document consists of **8** printed pages.



## Component 2 – Recital (60 marks)/Extended Performing (30 marks): Assessment Criteria

For each performance, marks will be given under the following headings, applied to the performance as a whole. Examiners will use the same mark scheme for Extended Performing and divide the resulting mark by 2 (and round up to the nearest whole number). To achieve the highest marks, the music performed should be equivalent to at least Grade 7 of one of the recognised examining bodies.

### 1 Fluency and accuracy (of pitch and rhythm)

Descriptors	Marks
Wholly accurate in notes and rhythm and completely fluent [this range may still be used if a few insignificant slips do not impede fluency, but to achieve a mark in this band, the performance must have no significant inaccuracies at all].	13–15
Almost wholly accurate and mainly secure; some mistakes, but not enough to disturb the basic fluency of the performance.	10–12
Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance.	7–9
Basically accurate but hesitant, sometimes seriously enough to impair the fluency of more than one item in the performance.	4–6
Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance.	1–3
All items marred by inaccuracies and significant rhythmical hesitancy, with no sense of the fluency required for a coherent performance.	0

### 2 Technical control across a range of techniques

Assessed under this heading e.g.:

- quality, variety and evenness of tone
- specific factors as they apply to the instrument concerned (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedalling; registration)
- the range of technical skills displayed.

Descriptors	Marks
The candidate demonstrates very secure technical control in every respect, across a wide range of advanced techniques.	13–15
The candidate demonstrates mainly secure technical control in all significant respects, across a range of fairly advanced techniques.	10–12
The candidate demonstrates moderate technical control, with problems in some areas, across a limited range of moderately advanced techniques.	7–9
The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques.	4–6
The candidate demonstrates poor technical control, with significant problems in several areas, across a limited range of techniques.	1–3
The candidate is not in technical control of the instrument and the range of techniques displayed is very limited.	0

### 3 Realisation of performance markings and/or performing conventions

Assessed under this heading e.g.:

- the realisation of markings written into the score by the composer and/or the observance of appropriate performance conventions (e.g. ornamentation; *notes inégales* and other baroque rhythmical alterations; swung quavers and other jazz conventions).

Descriptors	Marks
Markings of tempo, expression, phrasing and articulation are convincingly realised throughout the performance <i>and/or</i> appropriate performing conventions are effectively observed.	13–15
Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance <i>and/or</i> some appropriate performing conventions are observed.	10–12
Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance <i>and/or</i> some appropriate performing conventions are erratically observed.	7–9
Markings of tempo, expression, articulation and phrasing are inconsistently realised in few passages in the performance <i>and/or</i> few appropriate performing conventions are observed.	4–6
Markings of tempo, dynamics, articulation and phrasing are seldom realised throughout most of the performance <i>and/or</i> performing conventions are largely ignored.	1–3
Markings of tempo, expression, articulation and phrasing are ignored throughout the performance <i>and/or</i> no appropriate performing conventions are observed.	0

### 4 Aural and stylistic awareness

Assessed under this heading e.g.:

- sense of ensemble, interpretative understanding

Descriptors	Marks
The candidate demonstrates acute aural awareness and a well-developed sense of style, throughout a performance which communicates a coherent understanding of all items presented.	13–15
The candidate demonstrates good aural awareness and a fairly well-developed sense of style, throughout a performance which communicates a mainly coherent understanding of all items presented.	10–12
The candidate demonstrates fairly good aural awareness and a moderate sense of style, through most of a performance which communicates a general understanding of most items presented.	7–9
The candidate demonstrates some aural awareness and some sense of style, through part of a performance which communicates a limited understanding of the items presented.	4–6
The candidate demonstrates little aural awareness or sense of style, throughout a performance which communicates very little understanding of the items presented.	1–3
The candidate demonstrates no aural awareness, sense of style or understanding in any of the items presented.	0

## Component 2 – Improvising (30 marks): Assessment Criteria

### Use of stimulus

Aspects of the Improvisation assessed under this heading include: the ability to vary and extend the stimulus, to introduce convincing contrasting material, to shape and structure coherently and to sustain a consistent style.

Descriptors	Marks
A wholly effective use of the stimulus demonstrating very well-developed aural imagination and a secure command of a range of appropriate compositional techniques.	13–15
A mostly effective use of the stimulus demonstrating well-developed aural imagination and a mostly secure command of a range of appropriate compositional techniques.	10–12
A fairly effective use of the stimulus demonstrating some aural imagination and an adequate command of some appropriate compositional techniques.	7–9
Some effective use of the stimulus demonstrating a little aural imagination and limited command of a few compositional techniques.	4–6
Occasionally effective use of the stimulus demonstrating weak aural imagination and very limited understanding of any appropriate compositional techniques.	1–3
No effective use of the stimulus, no aural imagination and no understanding of any appropriate compositional techniques.	0

### Use of medium

Aspects of the Improvisation assessed under this heading include: understanding of the expressive and technical characteristics of the instrument/voice, and the ability to exploit these idiomatically; technical control of the instrument/voice.

Descriptors	Marks
A wholly effective and entirely secure use of the instrument/voice demonstrating very well-developed understanding of a range of appropriate idiomatic techniques.	13–15
A mostly effective and almost entirely secure use of the instrument/voice demonstrating well-developed understanding of a range of appropriate idiomatic techniques.	10–12
A fairly effective and generally secure use of the instrument/voice demonstrating some understanding of some appropriate idiomatic techniques.	7–9
Some effective and partially secure use of the instrument/voice demonstrating limited understanding of a few idiomatic techniques.	4–6
Occasionally effective but insecure use of the instrument/voice demonstrating a little understanding of one or two idiomatic techniques.	1–3
No use of the instrument/voice and no demonstration of idiomatic techniques.	0



### Component 3 – Composing: Assessment Criteria

#### Section A: Stylistic Exercises (Examination)

In the examination candidates are required to complete one exercise in one of their two chosen genres. Marks will be awarded according to the following criteria:

Descriptors	Marks
The working demonstrates a strong awareness of style, with entirely accurate identification of harmonic implications, wholly convincing voice-leading and consistently effective textures, providing clear evidence that the chosen styles have been thoroughly assimilated and fully understood.	25–30
The working demonstrates a secure awareness of style, with mainly accurate identification of harmonic implications, convincing voice-leading and effective textures, providing clear evidence that the chosen styles have been well assimilated and largely understood.	19–24
The working demonstrates a mainly secure awareness of style, with generally accurate identification of harmonic implications, some attention to voice-leading and moderately effective textures, providing credible evidence of an attempt to assimilate and understand the chosen styles.	13–18
The working demonstrates an inconsistent awareness of style, with some accurate identification of harmonic implications, intermittent attention to voice-leading and somewhat erratic textures, providing evidence of difficulty in assimilating an understanding the chosen styles.	7–12
The working demonstrates a vague awareness of style, with occasionally accurate identification of harmonic implications, haphazard attention to voice-leading and some passages of workable texture, providing evidence that the chosen styles have been partially assimilated and understood.	1–6
No work presented.	0

**Section B: Stylistic Exercises (Coursework)**

Candidates are required to submit five exercises in each of their two chosen genres (10 exercises in total). Their exercises in each genre will be marked according to the following criteria:

Descriptors	Marks
An excellent range of work demonstrating a strong awareness of style, with entirely accurate identification of harmonic implications, wholly convincing voice-leading and consistently effective textures, providing clear evidence that the chosen styles have been thoroughly assimilated and fully understood.	13–15
A good range of work demonstrating a secure awareness of style, with mainly accurate identification of harmonic implications, convincing voice-leading and effective textures, providing clear evidence that the chosen styles have been well assimilated and largely understood.	10–12
A moderate range of work demonstrating a mainly secure awareness of style, with generally accurate identification of harmonic implications, some attention to voice-leading and moderately effective textures, providing credible evidence of an attempt to assimilate and understand the chosen styles.	7–9
A limited range of work demonstrating an inconsistent awareness of style, with occasionally accurate identification of harmonic implications, intermittent attention to voice-leading and somewhat erratic textures, providing evidence of difficulty in assimilating and understanding the chosen styles.	4–6
A small range of work demonstrating a vague awareness of style, with little accurate identification of harmonic implications, haphazard attention to voice-leading and some passages of workable texture, providing evidence that the chosen styles have been partially assimilated and understood.	1–3
No work presented.	0

## Section C: Commissioned Composition

Submissions will be assessed according to the following criteria:

### 1 Ideas and Response to the Commission

- the appropriateness of response to the chosen commission
- the quality of the basic musical materials
- the suitability of the overall structure.

Descriptors	Marks
Fully appropriate response with strong, confidently shaped materials and clearly articulated structure.	10–12
Mainly appropriate response with good materials and coherent structure.	7–9
Moderately appropriate response with adequate materials and some attention to structure.	4–6
Limited response with weak materials and little sense of structure.	1–3
Substantial weaknesses in all areas, or no work presented.	0

### 2 Control of Compositional Techniques

- the use of techniques such as harmonisation, counterpoint, altered repetitions, augmentations, diminutions, etc., or skilful combination of synthesised sounds, in the presentation of the materials
- the range of techniques used to combine, extend and connect the materials
- the structuring of small-scale elements (phrases, sections) within the composition and the ability to control continuity, contrast, timing, etc. as a means of expressing the structure
- the idiomatic understanding of the chosen medium (suitability of the music for the instruments employed, or skill in using appropriate hardware/software to manipulate synthesised sounds)

Descriptors	Marks
Excellent control of a broad range of compositional techniques and complete understanding of the medium.	10–12
Good control of a range of compositional techniques and competent understanding of the medium.	7–9
Moderate control of compositional techniques and some understanding of the medium.	4–6
Limited control of compositional techniques and incomplete understanding of the medium.	1–3
Substantial weaknesses in all areas, or no work presented.	0

### 3 Notation and Presentation

- the ability to communicate compositional intentions in written form
- the clarity, legibility and accuracy of the score (if a conventional score is presented)
- the clarity of the recording and the informativeness of the accompanying explanatory document [graphic or diagrammatic score and commentary] (if the music is not conventionally notatable).

Descriptors	Marks
Accurate and informative in all respects.	5–6
Moderately accurate and informative in most respects.	3–4
Substantial weaknesses in all aspects.	1–2
No work presented.	0



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
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**MUSIC**

**9800/04**

Paper 4

**For Examination from 2010**

SPECIMEN ASSESSMENT CRITERIA

**Coursework**

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**MAXIMUM MARK: 100**

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This document consists of **14** printed pages.



## Component 41: Dissertation

The principal investigative tools should be aural ones; close familiarity with all aspects of the sound of the chosen music must be demonstrated and candidates are therefore advised to choose something which interests or excites them. The music for listening should be substantial: in order to understand fully the place of the chosen music in the repertoire or tradition from which it comes, it may also be advisable to listen, less intensively, to a wider range of relevant examples.

It is important for candidates to ensure that adequate resources (particularly relevant CDs and suitable books) are available to support their investigation before they commit themselves to a particular topic. Background reading to support and extend the listening should be chosen not only to be appropriate to the topic. Candidates will need to learn to discriminate in their reading between what is significant, just relevant or merely incidental to their line of enquiry.

Candidates should express themselves clearly in their own words; when they wish to quote what other commentators say this should always be properly acknowledged in a footnote reference to their bibliography. Whenever possible, assertions about the music should be illustrated by precise reference to an example either from the printed music or a recording. (It may be beneficial to supply brief recorded extracts to accompany the text.)

### Assessment Criteria

#### 1 Aural perception

Descriptors	Marks
Keen aural perception and a sharp focus on significant features.	17–20
Good aural perception and a consistent focus on significant features.	13–16
An adequate level of aural awareness and ability to recognise what is significant.	9–12
Some evidence of aural awareness and ability to recognise what is significant.	5–8
A weak aural response with little awareness of significant features.	1–4
No evidence of any listening at all.	0

#### 2 Contextual understanding

Descriptors	Marks
A wide range of scholarly reading/research informs a secure understanding of significant contextual matters.	17–20
An appropriate range of mostly scholarly reading/research informs knowledgeable references to relevant contextual matters.	13–16
A limited amount of appropriate reading/research, of variable scholarly standard, is drawn on to sketch a relevant context.	9–12
A very limited amount of reading/research undertaken, including some scholarly sources, showing some understanding of relevant background.	5–8
Some evidence of reading/research at a mainly low level of scholarship and some attempt to establish background but of only partial relevance.	1–4
No evidence of any relevant background knowledge.	0

## 3 Analytic/investigative techniques and technical vocabulary

Descriptors	Marks
Confident use of appropriate analytic/investigative techniques precisely explained using correct technical vocabulary.	17–20
Mostly confident application of appropriate analytic/investigative techniques explained clearly using technical vocabulary.	13–16
Fairly confident application of appropriate analytic/investigative techniques explained using some technical vocabulary.	9–12
A sensible attempt to investigate relevant aspects of the music partly supported by necessary terminology.	5–8
Some attempt to investigate the music hampered by an insecure grasp of technical vocabulary.	1–4
No attempt at analytic/investigative exploration of the music.	0

## 4 Substantiation of judgements

Descriptors	Marks
All judgements substantiated by wholly apt examples chosen independently of other commentators, securely identified and flawlessly referenced.	17–20
Nearly all judgements substantiated by entirely appropriate, clearly-located and correctly-referenced examples.	13–16
Most judgements supported by appropriate examples, some derived with acknowledgement from other commentators.	9–12
Some judgements illustrated by examples, leaning heavily on other commentators.	5–8
A few judgements illustrated by derivative examples.	1–4
No examples or illustrative material of any kind offered to support the text.	0

## 5 Communication of findings and acknowledgements

Descriptors	Marks
A thoroughly convincing coherent presentation, meticulously documented.	17–20
A convincing presentation, carefully documented.	13–16
A mostly convincing presentation, adequately documented.	9–12
A patchy presentation, incompletely documented.	5–8
A weak presentation, poorly documented.	1–4
Incoherent and undocumented.	0

## Component 42: Advanced Recital

### Recital: Assessment Criteria

The syllabus requires all candidates to perform a recital of not more than 30 minutes' duration, which should demonstrate aural attentiveness, technical competence and interpretative understanding. Performances should show an awareness, where appropriate, of relevant performance practice. None of the repertoire played in the advanced recital should duplicate that performed in Component 2.

To achieve the highest marks, the music performed should be equivalent to Grade 8 of one of the recognised examining bodies and extend the range of technical skills and interpretative understanding.

Marks will be given under each of the following headings, applied to the performance as a whole:

#### 1 Fluency and accuracy (of pitch and rhythm)

Descriptors	Marks
Wholly accurate in notes and rhythm and completely fluent [this range may still be used if a few insignificant slips do not impede fluency, but to achieve a mark in this band, the performance must have no significant inaccuracies at all].	13–15
Almost wholly accurate and mainly secure; some mistakes, but not enough to disturb the basic fluency of the performance.	10–12
Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance.	7–9
Basically accurate but hesitant, sometimes seriously enough to impair the fluency of more than one item in the performance.	4–6
Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance.	1–3
All items marred by inaccuracies and significant rhythmical hesitancy, with no sense of the fluency required for a coherent performance.	0



## 2 Technical control across a range of techniques

Assessed under this heading e.g.:

- quality, variety and evenness of tone
- specific factors as they apply to the instrument concerned (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedalling; registration)
- the range of technical skills displayed.

Descriptors	Marks
The candidate demonstrates very secure technical control in every respect, across a wide range of advanced techniques, which considerably extend those being demonstrated in Component 2.	17–20
The candidate demonstrates mainly secure technical control in all significant respects, across a range of fairly advanced techniques, which generally extend those being demonstrated in Component 2.	13–16
The candidate demonstrates moderate technical control, with problems in some areas, across a limited range of moderately advanced techniques, which partly extend those being demonstrated in Component 2.	9–12
The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques, which barely extend those being demonstrated in Component 2.	5–8
The candidate demonstrates poor technical control, with significant problems in several areas, across a limited range of techniques, which do not extend those being demonstrated in Component 2.	1–4
The candidate is not in technical control of the instrument.	0

### 3 Realisation of performance markings and/or performing conventions

Assessed under this heading e.g.:

- the realisation of markings written into the score by the composer and/or the observance of appropriate performance conventions (e.g. ornamentation; notes inégales and other baroque rhythmical alterations; swung quavers and other jazz conventions).

Descriptors	Marks
Markings of tempo, expression, phrasing and articulation are convincingly realised throughout the performance and/or appropriate performing conventions are effectively observed.	13–15
Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance and/or some appropriate performing conventions are observed.	10–12
Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance and/or some appropriate performing conventions are erratically observed.	7–9
Markings of tempo, expression, articulation and phrasing are inconsistently realised in few passages in the performance and/or few appropriate performing conventions are observed.	4–6
Markings of tempo, dynamics, articulation and phrasing are seldom realised throughout most of the performance and/or performing conventions are largely ignored.	1–3
Markings of tempo, expression, articulation and phrasing are ignored throughout the performance and/or no appropriate performing conventions are observed.	0

### 4 Aural and stylistic awareness

Assessed under this heading e.g.:

- sense of ensemble, interpretative understanding.

Descriptors	Marks
The candidate demonstrates acute aural awareness and a well-developed sense of style, throughout a performance which communicates a coherent understanding of all items presented.	17–20
The candidate demonstrates good aural awareness and a fairly well-developed sense of style, throughout a performance which communicates a mainly coherent understanding of all items presented.	13–16
The candidate demonstrates fairly good aural awareness and a moderate sense of style, through most of a performance which communicates a general understanding of most items presented.	9–12
The candidate demonstrates some aural awareness and some sense of style, through part of a performance which communicates a limited understanding of the items presented.	5–8
The candidate demonstrates little aural awareness or sense of style, throughout a performance which communicates very little understanding of the items presented.	1–4
The candidate demonstrates no aural awareness, sense of style or understanding in any of the items presented.	0

## Written Project: Assessment Criteria

The candidate will present a written project of not more than 1750 words which compares and contrasts two recordings of one of the pieces contained in the recital, and indicates to what extent this study has informed the approach to his/her performance. This should be presented as a written project, accompanied by a CD of short extracts from the two recordings chosen to illustrate the points made in the text.

The project will be assessed on three criteria:

### 1 Aural perception

i.e. the recognition of significant similarities and/or differences in the two performances studied

Descriptors	Marks
A high level of aural perception allows all significant features of the performances to be identified.	8–10
A good level of aural perception allows most significant features of the performances to be identified.	5–7
Some aural perception allows a limited number of significant features of the performances to be identified.	3–4
A few relevant features of the performances are recognised.	1–2
No evidence of any appropriate listening.	0

### 2 Link between judgements and intentions

i.e. the relationship between the findings (indicated above) and the candidate's own expressive performing intentions

Descriptors	Marks
A wholly convincing link is made between entirely appropriate judgements about the performances studied and the candidate's own expressive intentions.	8–10
A mostly convincing link is made between generally appropriate judgements about the performances studied and the candidate's own expressive intentions.	5–7
Some attempt is made to link relevant judgements about the performances studied to the candidate's own expressive intentions.	3–4
One or two limited connections are made between observations about the performances and the candidate's performing intentions.	1–2
No links are made between the recorded performances and the candidate's own intentions.	0

## 3 Substantiation of judgements

i.e. the relevance of the accompanying recorded extracts

Descriptors	Marks
All judgements are supported by entirely relevant examples from the recorded performances.	8 – 10
Most judgements are supported by generally relevant examples from the recorded performances.	5 – 7
Some judgements are supported by partly relevant examples from the recorded performances.	3 – 4
A few judgements are supported by examples from the recorded performances which have limited relevance.	1 – 2
No recorded extracts are provided to support the text.	0

### Component 43: Marking Criteria

#### Assessment Criteria

#### 1 Contrast of Materials and Range of Compositional Techniques (25)

Assessed under this heading:

- the nature and degree of contrast between the two compositions
- the quality of the basic musical materials (whether melodic, harmonic or rhythmic)
- the variety of techniques used in the two compositions to combine, extend and connect the materials.

Descriptor	Marks
Very clear contrast between compositions with strong, confidently shaped materials, which display a broad range of sophisticated compositional techniques.	21–25
Clear contrast between compositions with good materials, which display a range of competent compositional techniques.	16–20
Fairly clear contrast between compositions with moderately good materials, which display a small range of adequate compositional techniques.	11–15
Some contrast between compositions with weak materials, which display a limited range of compositional techniques.	6–10
Little contrast between compositions with weak materials, which display some attempt to use a few compositional techniques.	1–5
Very little contrast between compositions which display substantial weaknesses in all areas, or no work presented.	0

#### 2 Structure (20)

Assessed under this heading:

- the control of continuity, contrast, timing, etc. as a means of expressing the structure of both small-scale elements (phrases, sections) and larger formal aspects of the compositions.

Descriptor	Marks
Excellent control of clearly articulated structure.	16–20
Good control of coherent structure.	11–15
Moderate control of mainly coherent structure.	6–10
Weak control of structure.	1–5
Little sense of structure, or no work presented.	0

### 3 Use of Medium and Texture (20)

Assessed under this heading:

- the idiomatic understanding and inventive use of the instruments and/or voices employed
- the construction of effective textures, figurations, etc.

Descriptor	Marks
Wholly idiomatic and inventive use of instruments/voices with entirely effective textures.	16–20
Mainly idiomatic and inventive use of instruments/voices with generally effective textures.	11–15
Competent use of instruments/voices with practicable textures.	6–10
Some understanding of instruments/voices with some passages of workable texture.	1–5
Little understanding of instruments/voices and weak sense of texture, or no work presented.	0

### 4 Notation and Presentation (15)

Assessed under this heading:

- the clarity, legibility and accuracy of the scores
- attention to expressive detail in the notation

Descriptor	Marks
Wholly accurate scores with careful attention to all expressive details.	13–15
Accurate scores with attention to most expressive details.	10–12
Mainly accurate scores with attention to some expressive details.	7–9
Moderately accurate scores with intermittent attention to expressive detail.	4–6
Partially accurate scores with little attention to expressive detail.	1–3
Inaccurate or incomplete scores with weak attention to expressive detail, or no work presented.	0

## 5 Commentary (20)

Assessed under this heading:

- the description of the expressive intention of each piece
- the explanation of the ways in which contrast between the pieces was achieved
- the account of the process of composition
- the appropriateness of the music studied in preparation for the compositions
- the explanation of the ways in which this listening was (or was not) helpful
- the evaluation of the compositions.

Descriptor	Marks
Comprehensive and detailed commentary on all significant issues.	16–20
Detailed commentary on most significant issues.	11–15
Moderately detailed commentary on some significant issues.	6–10
Limited commentary on a few relevant issues.	1–5
Superficial commentary on insignificant issues, or no work presented.	0

### Component 44: Music Technology

#### Assessment Criteria

#### 1 Quality of Materials and Range of Compositional and Arranging Techniques (20)

Assessed under this heading:

- the quality of the basic musical materials (whether melodic, harmonic or rhythmic)
- the variety of techniques used in the composition and arrangement to combine, extend and connect the materials
- the extent to which the arrangement demonstrates new compositional input.

Descriptor	Marks
The composition and arrangement use strong, confidently shaped materials, which display a broad range of sophisticated compositional techniques. Very clear evidence of new compositional input in the arrangement.	17–20
The composition and arrangement use good materials, which display a range of competent compositional techniques. Clear evidence of new compositional input in the arrangement.	13–16
The composition and arrangement use moderately good materials, which display a small range of adequate compositional techniques. Fairly clear evidence of new compositional input in the arrangement.	9–12
The composition and arrangement use weak materials, which display a limited range of compositional techniques. Some evidence of new compositional input in the arrangement.	5–8
The composition and arrangement use weak materials, which display some attempt to use a few compositional techniques. Little evidence of new compositional input in the arrangement.	1–4
The composition and arrangement display substantial weaknesses in all areas, or no work presented.	0

#### 2 Structure (10)

Assessed under this heading:

- the control of continuity, contrast, timing, etc. as a means of expressing the structure of both small-scale elements (phrases, sections) and larger formal aspects of the composition and arrangement.

Descriptor	Marks
Excellent control of clearly articulated structure.	8–10
Good control of coherent structure.	5–7
Moderate control of mainly coherent structure.	3–4
Weak control of structure.	1–2
Little sense of structure, or no work presented.	0



### 3 Use of Medium and Texture (10)

Assessed under this heading:

- the idiomatic understanding and inventive use of the instruments and/or synthesised sounds employed
- the construction of effective textures, figurations, etc.

Descriptor	Marks
Wholly idiomatic and inventive use of instruments/sounds with entirely effective textures.	8–10
Mainly idiomatic and inventive use of instruments/sounds with generally effective textures.	5–7
Competent use of instruments/sounds with practicable textures.	3–4
Some understanding of instruments/sounds with some passages of workable texture.	1–2
Little understanding of instruments/sounds and weak sense of texture, or no work presented.	0

### 4 Application of Music Technology – Sequencing (20)

Assessed under this heading is the ability to use music technology to realise the musical intentions, demonstrated through:

- accurate data entry and quantisation
- effective choice and control of timbre and balance
- effective placement of sounds in the stereo field (pan)
- use of controller data to create an effective and appropriate musical performance with regard to dynamics, tempo, articulation and phrasing.

Descriptor	Marks
Excellent use of sequencing technology.	16–20
Good use of sequencing technology.	11–15
Moderate use of sequencing technology.	6–10
Weak use of sequencing technology.	1–5
Little use of sequencing technology, or no work presented.	0

## 5 Application of Music Technology – Multi-track recording (20)

Assessed under this heading is the ability to use music technology to realise the musical intentions, demonstrated through:

- effective microphone placement and clarity of line
- appropriate application of EQ
- effective mixing, to produce suitable dynamic levels and good balance and blend
- the careful and appropriate use of effects processing
- effective use of the stereo field.

Descriptor	Marks
Excellent use of recording technology.	16–20
Good use of recording technology.	11–15
Moderate use of recording technology.	6–10
Weak use of recording technology.	1–5
Little use of recording technology, or no work presented.	0

## 6 Commentary (20)

Assessed under this heading:

- the description of the expressive intention of each piece
- the explanation of why sequencing or multi-track recording was chosen for each piece
- the account of the process of composition and arrangement
- the reasons for the choices made in the music technology equipment used
- the account of the process of realising the composition and arrangement
- the evaluation of the composition and arrangement.

Descriptor	Marks
Comprehensive and detailed commentary on all significant issues.	16–20
Detailed commentary on most significant issues.	11–15
Moderately detailed commentary on some significant issues.	6–10
Limited commentary on a few relevant issues.	1–5
Superficial commentary on insignificant issues, or no work presented.	0

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